SETTING A NEW TABLE
INTRODUCTION

A PLACE FOR CONNECTION, CULTIVATION, COMMUNITY

In a time when social strife threatens to disrupt communities, literature and the arts invite a diverse world to a shared table. Art refocuses our attention—to the creation, to the image of God in each person, to the true costs of evil, to the slow work of redemption. Where tradition has become stale or rote, art renews. And where a neighbor seems hard to understand, imagination can move us toward empathy and insight.

With that in mind, there seems no better time for an arts community that sees religion as a starting point for connection, cultivation, and community.

No better time to act boldly. 
*Image* is doing just that.
WHAT DEFINES US

*Image* supports personal and cultural flourishing through a *revival of the religious imagination*. It hopes to deepen wisdom, compassion, and creativity among diverse religious communities through cultivating an appreciation for the arts, while caring for artists and writers of faith, challenging them to aspire to aesthetic excellence that evidences shared human aspirations.

*Image* is defined by a spirit of confessional hospitality. The mystery of Christ’s incarnation is at the root of *Image*’s calling. It is the reason we can invite friends and strangers to a conversation about broken beauty—both the world’s and our own. Seeking integration in a fractured culture, walking with humility in a time fascinated by arrogance, we welcome fellow travelers from all backgrounds who also embrace art as a medium for recognizing and celebrating the paradox of being human together. **Our faith shows us the image of God in all human beings**, and this vision defines the table we set.
A MEANINGFUL ENDEAVOR

Over thirty years *Image* has established itself as a leading literary magazine, recognized and admired in both religious and secular spheres. It has grown a vast network (with a mailing list of over 15,000), nourished artists with its content and programming, and as a result, helped reawaken the faithful imagination in the twenty-first century.

*Image* has achieved this in the midst of a tumultuous publishing landscape, where business models are ever-shifting, and has worked to stay viable against overwhelming odds. The hard work of its staff and leadership has not prevented a season of stagnation—in readership, event attendance, and income. For a variety of reasons, the incredible potential of *Image’s* vision and mission have never been fully realized.

Until now.
A NEW TABLE

At this extraordinary moment in Image’s history, we have set a new table that invites a diverse community of artists from across North America and around the globe, to explore the gifts found at the intersection of art and faith.

This table renews Image’s presence as a culture-shaping institution and a place that forms and celebrates artists and writers of faith. Standing on the shoulders of its founder and those who have contributed to its first thirty years, Image has undertaken a number of strategic activities that will allow it to live out its mission in the fullest way for decades to come. They include:

1. The recruitment of a seasoned management team made up of leaders in literature and the arts, organizational and program management, marketing and PR for publishing, and strategic audience and fund development.

2. The enhancement of the journal’s sensibility through an enriched, compelling editorial vision, shaped by an international dream-team editorial board and advisors.

3. A new suite of innovative and strategic programs and events.

4. The launch of an entirely new and vigorous marketing strategy that will significantly raise the profile of Image on an international level, enhance attendance to our programs, and grow the subscriber base.

5. The achievement of a truly international composition of Image through establishing an international office in Canada (the US office resides in Seattle), growing the presence of our journal and programming (e.g., the Mitchell Prize) in Canada and the United Kingdom, and increased international representation on our management team, on our editorial board and advisors, contributors to the journal, among faculty for our programs, and on our Board of Directors.

6. A greater commitment to diversity in our contributors, faculty, and community.

7. A commitment to greater collaboration with relevant organizations, institutions, and people.
A WELL-SERVED TABLE

A NEW MANAGEMENT TEAM

One of the best reflections of the new table we are setting is the almost entirely new management team that *Image* has established in the past twelve months.

This new team, the expansive network of relationships that it unifies from across North America and Europe, the exceptional gifts and talents that it employs, the commitment to diversity and collaboration, and the deep desire to celebrate the arts for the life of the world, demonstrates the richness of this new table that has been set.

The management team includes:
Greg Pennoyer | executive director
Greg Pennoyer, as executive director of the Humanitas Group, co-led the development of an art exhibition probing the question of what it means to be human. As director of Faith in Canada 150, he orchestrated a nationwide ecumenical celebration including the launch of a national poetry prize. He has coedited two books of art and reflection that explore the meaning of Christmas and Easter, and has served on the boards of the Henri Nouwen Society and Prison Fellowship International. Greg holds an MA in public policy and a BA in pastoral theology. He lives in British Columbia, Canada.

James K. A. Smith | editor in chief
James K. A. Smith is professor of philosophy at Calvin College and has been editor in chief of Comment magazine for the past six years. An award-winning author and speaker, his books include Who's Afraid of Postmodernism?, Imagining the Kingdom, and You Are What You Love. He has written for the Wall Street Journal, New York Times, Slate, First Things, Christianity Today, Books & Culture, and The Hedgehog Review.

Mary Kenagy Mitchell | executive editor

Sara Arrigoni | operations manager
Sara Arrigoni joined Image in 2017, bringing skills gained through eleven years as an operations manager in the health information industry. Sara also has been active as an entrepreneur, launching a retail business in 2009, followed by a portraiture service in 2011. Sara's association with Image began in 2000 as an intern, and she remained close to the organization over the years, serving as an occasional consultant in bookkeeping and proofreading.

Lisa Ann Cockrel | director of programs
Lisa Ann Cockrel has been curating conversations between writers and readers for more than twenty years. She was a producer for Prime Time America and an editor for Moody magazine, Christianity Today, Intl., and Brazos Press. Most recently, she directed the Festival of Faith & Writing. Her own writing has been featured in The Hedgehog Review, Books & Culture, and Christianity Today. She is currently working on an MFA in creative nonfiction at Bennington College.

Meaghan Ritchey | director of marketing
Meaghan Ritchey joined Image in May 2019. Prior to that she was the associate publisher of Commonweal magazine. She adjuncts with Baylor University's Film and Digital Media Studies Program in New York, and previously was director of global community and programs at International Arts Movement. Originally from West Texas, she moved to New York in 2005, living in the South Bronx for eight years before settling in Long Island City, Queens.
A fundamental contribution to this new table is the creation of an exemplary editorial board consisting of genre editors who specialize in their disciplines, each with their own set of international advisors from diverse faith traditions.

Under the leadership of James K. A. Smith (editor in chief), and the management of Mary Kenagy Mitchel (executive editor), this group of literary and art minds will work to crystallize Image’s editorial vision, with section editors addressing our current moment in their respective fields while honoring the core identity that has made Image so attractive in the first place.

By broadening our community, and sending a compelling message about the capacity of a well-made journal, they are poised to attract top talent. While the editors will be primarily responsible for soliciting and commissioning new works and preparing it for publication, their advisors will consult on strategy and network development. We expect that this group of nearly thirty collaborators will grow Image’s creative base in distinctive and exciting ways.

We’re delighted to introduce our new editorial team:
EDITORIAL BOARD

Aaron Rosen | visual arts editor
Dr. Aaron Rosen is Professor of Religious Thought at Rocky Mountain College and Visiting Professor at King’s College London. Rosen began his career teaching at Yale, Oxford, and Columbia Universities, after receiving his doctorate from the University of Cambridge. In addition to his many edited books, he is the author of *Art & Religion in the 21st Century, Imagining Jewish Art*, and *Brushes with Faith*.

Shane McCrae | poetry editor
Shane McCrae’s most recent books are *The Gilded Auction Block* and *In the Language of My Captor*. He has received a Lannan Literary Award, a Whiting Writer’s Award, the Anisfield-Wolf Book Award, and a fellowship from the NEA. He teaches at Columbia University and lives in New York City.

Melissa Pritchard | fiction editor
Winner of the Flannery O’Connor, Carl Sandburg, and Janet Heidinger Kafka Awards, three Pushcart Prizes and two O. Henry Awards, and emeritus professor of English at Arizona State University, Melissa Pritchard has published ten books of fiction and appeared in publications such as *Paris Review, Ecotone, A Public Space, Conjunctions, Gettysburg Review, Ploughshares, The Nation, Wilson Quarterly*, and *O, The Oprah Magazine*. She now lives in Columbus, Georgia, where she was the 2016 Carson McCullers Fellow.

Lauren F. Winner | creative nonfiction editor
Lauren F. Winner’s most recent book is *The Dangers of Christian Practice: On Wayward Gifts, Characteristic Damage, and Sin*. Her other books include *Still: Notes on a Mid-Faith Crisis* and *Wearing God*. She is associate professor of Christian spirituality at Duke Divinity School.

Nick Ripatrazone | culture editor

Jessica Mesman | blog and podcast editor
Jessica Mesman is a widely published writer whose book *Love and Salt: A Spiritual Friendship in Letters*, coauthored with Amy Andrews, won the Christopher Award for “literature that affirms the highest values of the human spirit.” She founded and curates the award-winning group blog *Sick Pilgrim*. 
DUA ABBAS
RIZVI

NAUSIKAA
EL-MECKY

MICHAEL TAKEO
MAGRUDER

JONATHAN
ANDERSON

ANDRE
DAUGHTRY

SCOTT
CAIRNS

CAROLYN
FORCHE

KATIE
FORD

ROWAN
WILLIAMS

CHRISTIAN
WIMAN

SILAS
HOUSE

CHRISTOPHER
MERRILL

DINA
NAYERI

CHIGOZIE
OBIOMA

JAMIE
QUATRO

JOAN
SILBER

CRYSTAL
WILKINSON

EMILY
BERNARD

BELLE
BOGOS

CASEY
CEP

LESLIE
JAMISON

BETH
KEPHART

TOVA
MIRVIS

TIMOTHY B.
TYSON

TED
GIOIA

JOE
HOOVER

PHIL
KLAY

VISUAL ARTS

POETRY

FICTION

CREATIVE NONFICTION

CULTURE
EDITORIAL ADVISORS

Visual Arts
Dua Abbas Rizvi
visual artist, arts journalist, Lahore, Pakistan

Nausikaä El-Mecky
professor in history of art and visual culture at Pompeu Fabra University, Barcelona, Spain

Michael Takeo Magruder
visual artist, researcher, London, UK

Jonathan Anderson
artist, associate professor of art at Biola University, California, US

Andre Daughtry
interdisciplinary photography and media artist, filmmaker, community minister of the arts at Judson Memorial Church, New York, US

Poetry
Scott Cairns
poet, director, MFA program, SPU, Washington, US

Carolyn Forché
poet, director, Georgetown’s Lannan Centre for Poetics and Social Practice, Maryland, US

Katie Ford
poet, lecturer, University of California, Riverside, California, US

Rowan Williams
poet, priest, master of Magdelene College, Cambridge, UK

Christian Wiman
poet, lecturer, Yale Institute of Sacred Music, Connecticut, US

Fiction
Silas House
author, music journalist, environmental activist, and columnist, Kentucky, US

Christopher Merrill
poet, author, director, International Writing Program at University of Iowa, member, National Council of the Humanities, Iowa, US

Dina Nayeri
author, London, UK

Chigozie Obioma
author, Man Booker Prize winner (2015), professor of creative writing and literature at the University of Nebraska-Lincoln, Nebraska, US

Jamie Quatro
author, contributing editor at Oxford American, visiting professor at Suwanee MFA program, Georgia, US

Joan Silber
author, lecturer, MFA program, Sarah Lawrence College, New York, US

Crystal Wilkinson
author, lecturer, MFA program, University of Kentucky, owner of Wild Fig Books and Coffee, Kentucky, US

Creative Nonfiction
Emily Bernard
author, professor of critical race and ethnic studies, University of Vermont, Vermont, US

Belle Boggs
author, teacher, MFA program, North Carolina State University, North Carolina, US

Casey Cep
author, Rhodes Scholar, Maryland, US

Leslie Jamison

Beth Kephart
author, cofounder, Juncture Workshops, Lecturer at University of Pennsylvania, Pennsylvania, US

Tova Mirvis
author, scholar in residence at Hadassah-Brandeis Institute at Brandeis University, Massachusetts, US

Timothy B. Tyson
author, historian, executive board member, NAACP of North Carolina, senior research scholar, Duke University’s Center for Documentary Studies, North Carolina, US

Culture
Ted Gioia
jazz musician, cofounder, Stanford University’s Jazz Studies Program, editor in chief, Encyclopedia of Jazz Musicians, California, US

Joe Hoover
playwright, actor, Jesuit brother, founder of Xavier Theatre and Film, New York, US

Phil Klay
author, US Marine veteran, National Book Award for Fiction, New York, US
A WELL-SET TABLE

A NEW SUITE OF PROGRAMS

In the past, the print journal has been the primary on-ramp to the *Image* community. In the future, you’ll see new programs and services (and enhanced old ones), each becoming an on-ramp of their own, allowing us to identify, nurture, connect with, and advocate for new artists across platforms. Under the leadership of Lisa Ann Cockrel, we are exploring the following programs—and this is just the beginning:

**The Glen Workshop**
Now in its twentieth year, the Glen Workshop in Santa Fe combines the best elements of a workshop, arts festival, and spiritual retreat. Workshops allow artists at all skill levels to develop their craft in a wide variety of genres with nationally acclaimed faculty. We also feature a smorgasbord of readings, interviews, concerts, and worship services incorporating the arts. In 2019 we’ve significantly grown the number of classes we offer, adding new workshops and seminars that we hope will draw in new attendees and cultivate a more diverse community. Early registration has been strong.
The Mitchell Prize for Faith & Poetry *(new in 2019)*
The biennial Ross and Davis Mitchell Prize seeks to recognize Canadian poets whose work wrestles with the beauty and complexity of religious faith. Poets engaged with all faith traditions are encouraged to submit work, as the prize seeks to encourage writers whose poems provide access to spiritual experience, exploring the distinctive contours of belief and the shape it gives to modern life.

Levertov Award *(revamped in 2020)*
The Levertov Award is given annually to an artist whose work exemplifies a serious and sustained engagement with faith. The occasion is marked by a reading or performance in Seattle. Recent honorees include Carolyn Forché, Richard Rodriguez, and Luci Shaw. The 2019 Levertov Award will be presented to Marilyn Nelson at Hugo House on November 7.

The Milton Fellowship *(revamped in 2020)*
Our goal is to create a pool of extraordinarily talented writers who will give shape to the future landscape of fiction and creative nonfiction writing in the English-speaking world and beyond. As such, the Milton Postgraduate Fellowship offers an emerging writer of Christian commitment the opportunity to complete a first book-length manuscript of fiction, poetry, or creative nonfiction while living in Seattle. The fellowship exists to encourage work by writers who seek to animate the religious imagination, foster intellectual integrity, and explore the human condition with honesty and compassion. The revamped fellowship will provide an extended twelve-month fellowship, and will be intentional about networking fellows with publishers. It will also seek to build a community of past and present fellows as a gathering place for the transfer of experience, ideas, friendship, and encouragement. We will support fellows beyond their time in Seattle, via access to research grants and support in their publishing aspirations.

The Glen Online *(revamped in 2020)*
In 2020 we will launch a revitalized Glen Online with an engaging and highly qualified faculty, a wide range of classes, and an ambitious marketing
setting a new table

strategy. The Glen Online will be more integrated with the Glen Workshop to ensure greater continuity of programming, faculty, and community. The new Glen Online will provide outstanding enrichment opportunities to students through a talented faculty.

Toronto Festival Faith & Art (in development)
“Diversity is our strength” is the motto of Toronto. Among the most multicultural cities in the world, it perhaps prefigures the new earth Revelation predicts. And it’s a fitting stage for a citywide celebration of art—theater, music, literature, dance, multimedia, painting and more—that invites leading artists from across the Christian tradition to share work informed by their faith.

The Glen Intensives (in development)
Glen Intensives are half-day master classes that combine close reading, discussion, and in-class writing to offer a potent dose of inspiration and practical guidance. Slated to be launched at AWP (San Antonio, TX) in 2020, these classes will be led by favorite Image authors and are scheduled so that folks traveling to major literary events can easily attend.

Image Forum (in development)
The Image Forum will be an annual, invitation-only gathering creating an Image brain trust. A group of artists, theologians, academics, and curators will address one question central to the Image mission for three days each fall, deepening Image’s philosophical moorings and creating a storehouse of wisdom on art, faith, and praxis that will serve our projects for years to come.

Image Hearth (in development)
Three days, two nights, one question: “How does your art make you more fully human?” Image Hearth will allow twelve invited artists from various genres to discuss the implications of the incarnation for their work in a beautiful setting that feeds mind, body, and soul. Through these quarterly gatherings, Image plants the seeds of community and collaboration among faithful artists and invests in their ongoing development.

Image Everywhere (in development)
Image-sponsored readings, lectures, exhibits, and performances that elevate contemporary creative work and introduce a broader public to a robust discourse around and experience of art that engages faith.
A BOUNTIFUL TABLE

A REINVIGORATED MARKETING PLAN

Under the leadership of Meaghan Ritchey, a seasoned leader in audience development in the publishing/arts world, *Image* has launched an entirely new and retooled marketing strategy to grow the breadth of *Image*’s audience and also to increase the depth of their engagement.

The marketing strategy will be multipronged and will serve the editorial board: the journal, website, and podcast; the programming director: events, prizes, and new initiatives, and the executive director’s development efforts. This new audience engagement strategy is a revamping and enhancement of a number of our marketing tools in order to increase print and email subscriptions, better showcase *Image*’s vast back catalog; increase ad revenue; capitalize on speaking engagements, institutional partnerships, and the networks of our editors and editorial advisors; and to develop funds.
TOOLKIT PIECES INCLUDE:

Image Update

*Image Update,* our weekly email newsletter, going to over fourteen thousand subscribers, connects the *Image* community more directly to the content of the journal, the work of our network, our programs, and the broader events in the arts community across North America and around the globe. The email can be seen as a friendly note from the office enhancing the organizations’ personality, a fun link pack of recommendations celebrating the work of our constituency, and a sort of bulletin board of highlights.

Social Media Strategy

In addition, we will enhance our presence on the normal social media platforms (Twitter, Facebook, Instagram, etc.). Among the challenges a small organization faces is that of sharing our work in a media environment saturated by endless streams of online “content.” While many publications have social-media editors or staff members dedicated to audience engagement, we don’t have that luxury. But can still “put our best foot forward” on Twitter and Facebook, doing the best job we can to make our essays and articles seem interesting and appealing. Stay tuned for many more improvements.

The Society of Patrons

In 2020, *Image* will launch a new program that will bring together an ever-growing community of patrons who are interested (or becoming interested) in the intersection of art and faith. This program will keep the society members informed and aware of relevant ideas, conversations, and events, that are taking place in the geographic areas where *Image* is present. It will also seek to enrich the lives of its members through a set of membership benefits. The society will become a significant base of support for *Image*.

Earned Income Programs

An enhanced marketing strategy will also make a significant contribution towards *Image’s* earned income through enhancing the products *Image* can offer: events, experiences, content, access to communities, education and critique, and even original works of art.
**BUDGET**

### EXPENSES

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<tr>
<th>Category</th>
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<th>2021</th>
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### Contingent Programs Expenses

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<td>Murdock Capacity Grant</td>
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<td>150,000</td>
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<tr>
<td>Speakers Bureau</td>
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<td><strong>CONTINGENT PROGRAMS EXPENSES</strong></td>
<td>150,000</td>
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**2019 EXPENSE ALLOCATION**

- **Programs 48%**
  - Events, Fellowships, Prizes, Workshops

- **Journal & Media 37%**
  - Journal, Blog, Podcasts

- **Administration 15%**
  - Administration, Governance, Fundraising
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<th>EARNED REVENUE</th>
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<td>Glen Online</td>
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<th>Contingent Programs Revenue</th>
<th>2019</th>
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<tbody>
<tr>
<td>Fieldstead Grant</td>
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<td>Toronto Festival</td>
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<td>50,000</td>
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<td><strong>CONTINGENT PROGRAMS EXPENSES</strong></td>
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**2019 INCOME SOURCES**

- **Charitable Gifts** 65%
  - Events, Fellowships, Prizes, Workshops
- **Program Revenues** 27%
  - Events, Prizes, Workshops
- **Administration** 8%
  - Subscriptions, Ad Sales, Submissions
YOU ARE INVITED TO THE TABLE

mage welcomes to this new table all those who care about the contribution that art intersecting faith brings to the life of our world. Our hands and hearts are open to exploring with an ever-growing and diverse community of people how beauty in all its forms is a gift of our Creator to ensure the flourishing of all human beings and of culture.

This intense and strategic resetting, this movement to invite many to witness a reinvigoration of the contribution of the religious imagination to our world, has been and continues to be the result of patrons who
are committed to ensuring that beauty continues to play a role in saving the world.

Through a brand-new management team; a broad, diverse, and engaged editorial board and advisors; completely refreshed or new programs; and the launching of a strategic and compelling marketing strategy, we will build on the celebrated foundation of Image and attain the full potential of our original vision to enrich this world through fostering the Christian imagination.

We invite you to be a part of this new and hospitable table. Help us as we grow and serve our community and extend Image’s influence in a culture hungry for beauty and goodness.

For more information on how to support, Image, contact our executive director, Greg Pennoyer, at gpennoyer@imagejournal.org